

# CELLO - BIBLIOTHEK

## Klassischer Sonaten

zusammengestellt von

A. Piatti · J. de Swert · C. Schroeder · A. Moffat · E. Cahnbley.

### VIOLONCELLO UND KLAVIER

- |   |          |  |
|---|----------|--|
| No.   |          | No.  |
| 1. Locatelli, P. Sonate, D-dur              | (Piatti) | 34. Gasparino, Q. Sonate, d-moll (Schroeder)     |
| 2. Porpora, N. Sonate, F-dur                | "        | 35. — Sonate, B-dur                              |
| 3. Simpson, Chr. 13 Divisions               | "        | 36. Planelli. Sonate, D-dur                      |
| 4. Bach, J. S. 1. Suite, G-dur              | "        | 37. — Sonate II, F-dur                           |
| 5. Valentini, G. Sonate X, E-dur            | "        | 38. Guerini, F. Sonate, D-dur                    |
| 6. Veracini, F. M. Sonate, d-moll           | "        | 39. Bach, J. S. Sonate, C-dur                    |
| 7. Ariosti, A. Sonate, Es-dur               | "        | 40. Lanzetti, S. Sonate, A-dur                   |
| 8. — Sonate, A-dur                          | "        | 41. — Sonate, G-dur                              |
| 9. — Sonate, e-moll                         | "        | 42. Hervelois, C. de. Suite I, A-dur             |
| 10. — Sonate, F-dur                         | "        | 43. — Suite II, D-dur                            |
| 11. — Sonate, e-moll                        | "        | 44. Marais, R. Sonate, C-dur                     |
| 12. — Sonate, D-dur                         | "        | 45. Forqueray, J. B. Suite I                     |
| 13. Trickler, J. Sonate I, F-dur (de Swert) | "        | 46. " Suite II, g-moll                           |
| 14. — Sonate II, B-dur                      | "        | 47. { Berteau. Sonate                            |
| 15. — Sonate III, C-dur                     | "        | { Tillière, G. B. Sonate                         |
| 16. Loeillet, J. B. Grande Sonate           | "        | 48. Vandini. 2 Sonaten, G-dur, F-dur             |
| 17. Buononcini, G. Sonate originale         | "        | 49. Galeotti. Sonate                             |
| 18. Pasqualini, P. Sonate originale         | "        | 50. Galuppi, B. Sonate, D-dur                    |
| 19. Martini, G. B. Sonate originale         | "        | 51. Antoniotti, G. Sonate, F-moll (Moffat)       |
| 20. Bach, J. S. Sonate I, G-dur (Schroeder) | "        | 52. Gaillard, J. E. Sonate, e-moll               |
| 21. Breval, J. B. Sonate I, C-dur           | "        | 53. Boni, P. G. Sonate, C-dur                    |
| 22. Marcello, B. 2 Sonaten, g-moll, F-dur   | "        | 54. De Fesch, W. Sonate, d-moll                  |
| 23. Cervetto, G. 2 Sonaten, B-dur, C-dur    | "        | 55. Sammartini, B. G. Sonate, G-dur              |
| 24. Boccherini, L. Sonate, A-dur            | "        | 56. Marcello, B. Sonate, D-dur                   |
| 25. — Sonate, G-dur                         | "        | 57. Handel, G. F. Sonate, c-moll (Orig. f. Oboe) |
| 26. Loeillet, J. B. Sonate, g-moll          | "        | 58. — Sonate, G-dur (Orig. f. Oboe)              |
| 27. { Pasqualini, P. Sonate, A-dur          | "        | 59. — Sonate, F-dur (Orig. f. Flöte)             |
| { Martini, G. B. Sonate, a-moll             | "        | 60. Marcello, B. Sonate, a-moll                  |
| 28. { Stiasni, J. Andante cantabile         | "        | 61. — Sonate, C-dur                              |
| { Buononcini, G. Sonate, A-dur              | "        | 62. — Sonate, G-dur                              |
| 29. { Boccherini, L. Rondo                  | "        | 63. — Sonate, e-moll                             |
| { Marcello, B. Sonate, a-moll               | "        | 64. — Sonate, F-dur                              |
| 30. Marcello, B. 2 Sonaten, G-dur, C-dur    | "        | 65. — Sonate, g-moll                             |
| 31. { Marcello, B. Sonate, e-moll           | "        | 66. Eccles, Sonate, g-moll (Cahnbley)            |
| { Grazioli, G. B. Sonate, F-dur             | "        | 67. Bréval, Sonate, G-dur                        |
| 32. Loeillet, J. B. Suite, g-moll           | "        |  |
| 33. Guerini, F. Sonate, G-dur               | "        |  |

Jede Nummer n. 1.50

Hierzu Teuerungs aufschlag

MAINZ — B. SCHOTT's SÖHNE — LEIPZIG



EDITION SCHOTT

# KLASSISCHE VIOLONCELL-MUSIK

berühmter Meister des 17. und 18. Jahrhunderts  
für Violoncello mit Begleitung des Pianoforte  
bearbeitet von

## Carl Schröder

### Serie I

(Die Sammlung umfasst 31 Hefte)

S — 2640 <sup>a</sup>	J. S. BACH . . . . .	Sonate I . . (G-Sol)
S — 2640 <sup>b</sup>	J. B. BREVAL . . . . .	Sonate I . . (C-Ut)
S — 2640 <sup>c</sup>	BENEDETTO MARCELLO .	2 Sonaten . (g moll-sol min., F-Fa)
S — 2640 <sup>d</sup>	G. CERVETTO . . . . .	2 Sonaten . (B-Si b, C-Ut)
S — 2640 <sup>e</sup>	L. BOCCHERINI . . . . .	Sonate . . . (A-La)
S — 2640 <sup>f</sup>	L. BOCCHERINI . . . . .	Sonate . . . (G-Sol)
S — 2640 <sup>g</sup>	J. B. LOEILLET . . . . .	Sonate . . . (g moll-sol mineur)
S — 2640 <sup>h</sup>	P. PASQUALINI . . . . .	Sonate . . . (A-La)
	G. B. MARTINI . . . . .	Sonate . . . (a moll-la mineur)
S — 2640 <sup>i</sup>	J. STIASNI . . . . .	Andante cantabile
	GIOVANNI BUONONCINI .	Sonate . . . (A-La)
S — 2640 <sup>k</sup>	L. BOCCHERINI . . . . .	Rondo . . . (C-Ut)
	B. MARCELLO . . . . .	Sonate . . . (a moll-la mineur)
S — 2640 <sup>l</sup>	B. MARCELLO . . . . .	Sonaten . . (G-Sol, C-Ut)
S — 2640 <sup>m</sup>	B. MARCELLO . . . . .	Sonate . . . (e moll-mi mineur)
	G. B. GRAZIOLI . . . . .	Sonate . . . (F-Fa)
S — 2640 <sup>n</sup>	J. B. LOEILLET . . . . .	Suite . . . (g moll-sol mineur)
S — 2640 <sup>o</sup>	FRANCESCO GUERINI . .	Sonate . . . (G-Sol)
S — 2640 <sup>p</sup>	QUIRINO GASPARINO . .	Sonate . . . (d moll-ré mineur)

Die nach den Bässen ausgearbeitete Klavier- resp. Orchesterbegleitung sowie Vortrags-  
bezeichnung und Revision dieser Ausgabe ist ausschliessliches Eigentum der Verleger.

B. SCHOTT'S SÖHNE MAINZ  
LEIPZIG — LONDON — BRÜSSEL — PARIS



# SONATE

in G dur  
von  
FRANCESCO GUERINI

Bearbeitet von CARL SCHROEDER

Allegro

**VIOLONCELLO**

**PIANO**

*f* *mf* *f* *mf*

*p* *mf* *p* *p* *mf* *p*

*mf* *mf* *p*

*p* *mf* *p* *mf*



First system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 12/8. It begins with a piano (*p*) dynamic, followed by a crescendo leading to a forte (*f*) dynamic. The bottom staff is in bass clef with a key signature of one sharp (F#). It begins with a piano (*p*) dynamic, followed by a crescendo leading to a mezzo-forte (*mf*) dynamic. Both staves contain complex rhythmic patterns with many beamed notes.

Second system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 12/8. It begins with a piano (*p*) dynamic, followed by a crescendo leading to a piano-piano (*pp*) dynamic. The bottom staff is in bass clef with a key signature of one sharp (F#). It begins with a piano (*p*) dynamic, followed by a crescendo leading to a piano-piano (*pp*) dynamic. Both staves contain complex rhythmic patterns with many beamed notes.

Third system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 12/8. It begins with a mezzo-forte (*mf*) dynamic, followed by a crescendo leading to a mezzo-forte (*mf*) dynamic. The bottom staff is in bass clef with a key signature of one sharp (F#). It begins with a mezzo-forte (*mf*) dynamic, followed by a crescendo leading to a mezzo-forte (*mf*) dynamic. Both staves contain complex rhythmic patterns with many beamed notes.

Fourth system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 12/8. It begins with a piano (*p*) dynamic, followed by a crescendo leading to a piano (*p*) dynamic. The bottom staff is in bass clef with a key signature of one sharp (F#). It begins with a piano (*p*) dynamic, followed by a crescendo leading to a piano (*p*) dynamic. Both staves contain complex rhythmic patterns with many beamed notes. The system concludes with two first and second endings marked "1." and "2.".





The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line with dynamic markings *f*, *mf*, *f*, *mf*, and *p*. The middle and bottom staves are grouped by a brace and are in treble and bass clefs respectively, with the same key signature. They contain a piano accompaniment with chords and moving lines, with dynamic markings *f*, *mf*, *f*, *mf*, and *p*.



The second system of musical notation consists of three staves. The top staff continues the melodic line from the first system, with dynamic markings *mf*, *p*, and *mf*. The middle and bottom staves continue the piano accompaniment, with dynamic markings *mf*, *p*, and *mf*.



The third system of musical notation consists of three staves. The top staff continues the melodic line, with dynamic markings *f* and *p*. The middle and bottom staves continue the piano accompaniment, with dynamic markings *f* and *p*.



The fourth system of musical notation consists of three staves. The top staff continues the melodic line, with dynamic markings *p* and *f*. The middle and bottom staves continue the piano accompaniment, with dynamic markings *p* and *mf*.





First system of musical notation. The top staff (bass clef) begins with a *mf* dynamic and a *p* dynamic. The bottom staff (treble clef) begins with a *p* dynamic and a *pp* dynamic. The key signature is one sharp (F#).



Second system of musical notation. The top staff (bass clef) features dynamics *f*, *mf*, *f*, and *mf*. The bottom staff (treble clef) features dynamics *f*, *mf*, and *f*. The key signature is one sharp (F#).



Third system of musical notation. The top staff (bass clef) features a *mf* dynamic. The bottom staff (treble clef) features dynamics *mf* and *p*. The key signature is one sharp (F#).



Fourth system of musical notation. The top staff (bass clef) features dynamics *f* and *riten.*. The bottom staff (treble clef) features dynamics *mf* and *riten.*. The key signature is one sharp (F#).



## Largo

The musical score is written for a piano piece in G major, marked *Largo*. It consists of five systems, each featuring a single melodic line and a piano accompaniment. The tempo is *Largo*. The key signature has one sharp (F#). The score includes various dynamics such as *mf*, *p*, *f*, and crescendos and decrescendos.

**System 1:** The melodic line begins with a half note G4, followed by a half note A4, and then a half note B4. The piano accompaniment starts with a half note G3, followed by a half note A3, and then a half note B3. The dynamics are *mf* for the melody and *p* for the piano.

**System 2:** The melodic line continues with a half note C5, followed by a half note B4, and then a half note A4. The piano accompaniment continues with a half note G3, followed by a half note A3, and then a half note B3. The dynamics are *f* for the melody and *mf* for the piano.

**System 3:** The melodic line continues with a half note G4, followed by a half note A4, and then a half note B4. The piano accompaniment continues with a half note G3, followed by a half note A3, and then a half note B3. The dynamics are *mf* for the melody and *p* for the piano.

**System 4:** The melodic line continues with a half note C5, followed by a half note B4, and then a half note A4. The piano accompaniment continues with a half note G3, followed by a half note A3, and then a half note B3. The dynamics are *f* for the melody and *f* for the piano.

**System 5:** The melodic line continues with a half note G4, followed by a half note A4, and then a half note B4. The piano accompaniment continues with a half note G3, followed by a half note A3, and then a half note B3. The dynamics are *p* for the melody and *p* for the piano.





First system of musical notation. The top staff is in 12/8 time with a key signature of one sharp (F#). It begins with a *mf* dynamic. The bottom staff is in 2/4 time with a key signature of one sharp (F#). It begins with a *mf* dynamic. The system contains two measures.



Second system of musical notation. The top staff is in 12/8 time with a key signature of one sharp (F#). It begins with a *f* dynamic, followed by a *p* dynamic, and ends with a *mf* dynamic. The bottom staff is in 2/4 time with a key signature of one sharp (F#). It begins with a *f* dynamic, followed by a *p* dynamic. The system contains two measures.



Third system of musical notation. The top staff is in 12/8 time with a key signature of one sharp (F#). It begins with a *mf* dynamic, followed by a *p* dynamic. The bottom staff is in 2/4 time with a key signature of one sharp (F#). It begins with a *mf* dynamic, followed by a *p* dynamic. The system contains two measures.



Fourth system of musical notation. The top staff is in 12/8 time with a key signature of one sharp (F#). It begins with a *mf* dynamic, followed by a *f* dynamic, and ends with a *rit.* marking. The bottom staff is in 2/4 time with a key signature of one sharp (F#). It begins with a *p* dynamic, followed by a *f* dynamic, and ends with a *rit.* marking. The system contains two measures.



## Amoroso

This musical score is for a piece titled "Amoroso". It is written for a single melodic line and a piano accompaniment. The key signature has one sharp (F#), and the time signature is 12/8. The score is divided into four systems, each with a single staff and a grand staff (treble and bass clef). The tempo/mood is indicated by the title "Amoroso". The dynamics are marked as follows:   
 - System 1: *p* (piano) for both the single staff and the piano accompaniment.   
 - System 2: The single staff starts with *p* and changes to *mf* (mezzo-forte) in the second measure. The piano accompaniment starts with *p* and changes to *mf* in the second measure.   
 - System 3: The single staff starts with *mf* and changes to *pp* (pianissimo) in the third measure. The piano accompaniment starts with *mf* and changes to *pp* in the third measure.   
 - System 4: Both the single staff and the piano accompaniment start with *p*.   
 The notation includes various musical symbols such as notes, rests, beams, slurs, and dynamic markings.





First system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a series of eighth and sixteenth notes with slurs. The bottom staff is in bass clef with a key signature of one sharp (F#). It contains chords and moving lines. A dynamic marking *p* (piano) is present in the second measure.



Second system of musical notation. The top staff continues the melodic line with slurs. The bottom staff features chords and moving lines. Dynamic markings *mf* (mezzo-forte) and *f* (forte) are present in the second and fourth measures respectively.



Third system of musical notation. The top staff includes triplets marked with a '3' and slurs. The bottom staff features chords and moving lines. Dynamic markings *p* (piano), *mf* (mezzo-forte), and *riten.* (ritardando) are present in the first, third, and sixth measures respectively.



Fourth system of musical notation. The top staff continues the melodic line. The bottom staff features chords and moving lines. Dynamic markings *p a tempo* and *p* (piano) are present in the first and second measures respectively.





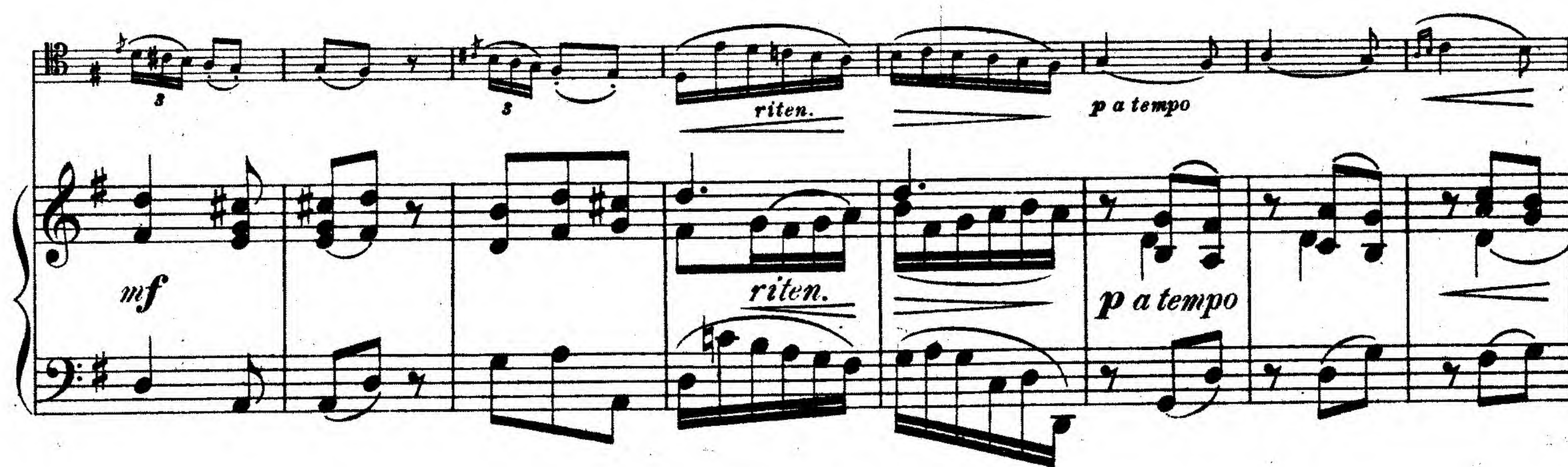
First system of musical notation. The top staff is in 12/8 time and features a continuous eighth-note pattern, marked *p*. The bottom system consists of a grand staff (treble and bass clefs) in G major, marked *p*, with chords and single notes.



Second system of musical notation. The top staff continues the eighth-note pattern, with dynamics *mf* and *p* indicated. The bottom grand staff continues with chords and single notes, marked *mf* and *p*.



Third system of musical notation. The top staff continues the eighth-note pattern. The bottom grand staff continues with chords and single notes.



Fourth system of musical notation. The top staff includes triplets and a *riten.* (ritardando) marking, followed by *p a tempo*. The bottom grand staff includes a *riten.* marking and *p a tempo*. The system concludes with a double bar line.



First system of music. The upper staff is a single melodic line in treble clef, marked with a piano (*p*) dynamic and the instruction *friten.* The lower staff is a piano accompaniment in treble and bass clefs, also marked with a piano (*p*) dynamic and *friten.*

# MENUETTO

Second system of music, titled "MENUETTO". The upper staff is a single melodic line in treble clef, marked with a piano (*p*) dynamic. The lower staff is a piano accompaniment in treble and bass clefs, marked with a piano (*p*) dynamic.

Third system of music. The upper staff is a single melodic line in treble clef, marked with a piano (*p*) dynamic. The lower staff is a piano accompaniment in treble and bass clefs, marked with a piano (*p*) dynamic.

Fourth system of music. The upper staff is a single melodic line in treble clef, marked with a piano (*p*) dynamic. The lower staff is a piano accompaniment in treble and bass clefs, marked with a piano (*p*) dynamic. The system concludes with first and second endings, labeled "1." and "2.".











# SONATE

in G dur  
von  
FRANCESCO GUERINI

Bearbeitet von CARL SCHROEDER.

Allegro

VIOLONCELLO

The musical score is written for Violoncello in G major (one sharp) and 3/4 time. It consists of 13 staves of music. The tempo is marked 'Allegro'. The score includes various dynamic markings: *f* (forte), *mf* (mezzo-forte), and *p* (piano). There are also articulations such as accents, slurs, and trills. The key signature is one sharp (F#). The score is arranged by Carl Schroeder from the original by Francesco Guerini.



## VIOLONCELLO

This page contains the Violoncello part of a musical score, page 2. It consists of 12 staves of music in G major (one sharp) and 12/8 time. The tempo is marked 'Largo.' at the beginning of the fifth staff. The music is characterized by flowing sixteenth-note passages, often with slurs and fingerings indicated above the notes. Dynamic markings include *mf* (mezzo-forte), *p* (piano), *f* (forte), and *riten.* (ritardando). The score includes various musical notations such as slurs, ties, and accents. The key signature has one sharp (F#) and the time signature is 12/8. The piece concludes with a final double bar line and a repeat sign.



## VIOLONCELLO

Amoroso.

Violoncello musical score for 'Amoroso.' The score is written in 12/8 time and consists of 12 staves. The key signature has one sharp (F#). The piece begins with a piano (*p*) dynamic and a tempo marking of 'Amoroso.' The first staff contains a melodic line with a trill and a repeat sign. The second staff features a more active melody with a mezzo-forte (*mf*) dynamic and a triplet. The third staff continues the melody with a piano (*p*) dynamic and a triplet. The fourth staff has a mezzo-forte (*mf*) dynamic and a trill. The fifth staff is marked piano (*p*) and features a trill. The sixth staff has a mezzo-forte (*mf*) dynamic and a trill. The seventh staff is marked forte (*f*) and features a trill. The eighth staff is marked piano (*p*) and features a trill. The ninth staff is marked mezzo-forte (*mf*) and features a trill. The tenth staff is marked piano (*p*) and features a trill. The eleventh staff is marked mezzo-forte (*mf*) and features a trill. The twelfth staff is marked piano (*p*) and features a trill. The piece concludes with a tempo marking of 'a tempo' and a 'fritard.' (ritardando) instruction.

*p* *mf* *pp* *p* *mf* *f* *p* *mf* *p* *mf* *p* *fritard.*



## MENUETTO

## VIOLONCELLO

This musical score is for the Violoncello part of a Minuet (Menuetto), designated as A 528. The piece is written in 3/8 time and the key of D major. The notation is spread across 13 staves. Dynamics include *f* (forte), *p* (piano), *mf* (mezzo-forte), and *fritard.* (ritardando). The score includes various musical ornaments such as trills (*tr*) and triplets (*3*). Fingerings are indicated by numbers 1 through 4. The piece concludes with a *fritard.* marking and a final triplet.



# STUDIEN-WERKE FÜR VIOLONCELLO SCHULEN

Ed. Schott

## 9500 Lee-Becker, Violoncello-Schule .

Das bewährte Werk S. Lee's entspricht durch Hugo Becker's Neugestaltung u. pädagogischen Winken allen Anforderungen der modernen Technik. m. 5 Tafeln die Haltung des Instruments u. d. Hände darstellend.

Ed. Schott

## 9335 Platti, A., Violoncello-Schule .

Eine ungemein praktische u. erprobte Schule des Altmeisters für d. Anfang bis zur höheren Mittelstufe m. Auszug aus d. Instruktionswerken v. Dotzauer, Duport, Kummer, Lee, Romberg etc. In Sonderheit vorzügl. f. das Lagenspiel.

## VIOLONCELLO ALLEIN

Ed. Schott

7037 **Bach, Joh. S.**, 20 ausgewählte Stücke aus den Violinsonaten (bearbeitet von *Jos. Werner*)

**Bart, H.**, Tonleitern und Arpeggien

8522 **Becker, Hugo**, Gemischte Finger- u. Bogenübungen nebst neuen Tonleiterstudien

1239 **Brückner, O.**, Op. 30. Kleine Etüden für den Elementarunterricht

8583 **Cossmann, B.**, Violoncell-Studien für die Gefügigkeit und Ausdauer der Finger und für die Reinheit der Intonation

**Feuillard, L. R.**  
Tägliche Übungen

**Giesing, A.**, Cello-Tonleitern (Skalen)

3250a/b **Lee, Seb.**, Op. 31. 40 melodische u. progressive Etüden, 2 Hefte (herausgegeben von *Hugo Becker*)

Ed. Schott

7489 **Lee, Seb.**, Op. 70. 40 leichte Etüden in der ersten Lage (herausgegeben von *Hugo Becker*)

7490 — Op. 113. 12 melodische Etüden

839 **Salon-Musik**, Lieblingsstücke und Perlen der romantischen Musik (*Silhouettenband*). *Inhaltsverzeichnis kostenlos*

5640 **Schroeder, C.**, Op. 67. 12 kleine Etüden ohne Daumenaufsatz

**Such, P.**, Studienwerke für die Entwicklung der linken Hand

**Tonleitern**  
*Giesing*

**Werner, Op. 52.** 100 leichte Übungen:

7915 a — Heft I. 1.—3. Lage

7915 b — Heft II. Alle 7 Lagen

**Windsperger, L.** Sonate d moll  
— Sonate D dur

## ZWEI VIOLONCELLI

Ed. Schott

1510 **Franchomme, Op. 7.**  
12 Caprices

7265 — Op. 35. 12 Etüden (herausgegeben von *Hugo Becker*)

7489 **Lee, Seb.**, Op. 70.  
40 leichte Etüden, 1. Lage (herausgeb. v. *Hugo Becker*)

Ed. Schott

9300 **Lee, Seb.**, Op. 131.  
24 melodische und progressive Übungen

7916a/b **Werner, Jos.**, Op. 51.  
40 progressive Duette,  
2 Hefte

## VIOLINE UND VIOLONCELLO

Ed. Schott

2692a/d Sammlung moderner und klassischer Einzelstücke, bearbeitet und genau bezeichnet von *J. Srutshewsky*

Ed. Schott

2817 v. **Weber, C. M.**, Drei Walzer,  
frei bearb. von *A. Schaidet*  
und *J. Srutshewsky*

*Zu obigen Preisen tritt der derzeitige Teuerungszuschlag!*



# MODERNE SONATEN

für

Violoncello und Klavier

<i>Dohnányi, E. von,</i> op. 8 Sonate, B-dur . . . 5.—	n.
<i>Gernsheim, F.,</i> op. 12 Sonate, d-moll . . . 3.—	
<i>Goldmark, C.,</i> op. 39 Sonate, F-dur . . . 5.—	
<i>Huber, H.,</i> op. 33 Sonate, D-dur . . . 5.—	
<i>Montrichard, A. de,</i> Sonate, d-moll . . . 5.—	
<i>Reger, M.,</i> op. 5 Sonate, f-moll . . . 5.—	

<i>Stiehl, H.,</i> op. 37 Preis-Sonate, a-moll . . . 5.—	n.
<i>Stojowski, S.,</i> op. 18 Sonate, A-dur . . . 3.—	
<i>Tovey, D. F.,</i> op. 4 Sonate, F dur . . . 5.—	
<i>Windsperger, L.,</i> Sonate, D-dur . . . 5.—	
— Sonate, D-dur (Violoncello solo) . . . 3.—	
— Sonate, d-moll (Violoncello solo) . . . 3.—	

Hierzu Teuerungsaufschlag

## Alte Meister in neuen Bearbeitungen

für

Violoncello und Klavier

*Willy Burmester, Alte Weisen*

arrangiert von A. MOFFAT

1. <i>Händel,</i> Sarabande	6. <i>Düsseß,</i> Menuett	11. <i>Haydn,</i> Menuett
2. <i>Beethoven,</i> Menuett Es-dur	7. <i>Haydn,</i> Capriccio	12. <i>Mozart,</i> Deutscher Tanz
3. <i>Méhul,</i> Gavotte	8. <i>Milandre,</i> Menuetto	13. <i>Französ. Lied</i> (18. Jahrh.)
4. <i>Mozart,</i> Menuett	9. <i>Lully,</i> Tanz	14. <i>Steibelt,</i> Walzer
5. <i>Beethoven,</i> Contre-Tanz	10. <i>Cramer,</i> Walzer	15. <i>Couperin,</i> Soeur monique

Jede Nummer n. 1.— Hierzu Teuerungsaufschlag

*Fritz Kreisler, Klassische Manuskripte*

<i>Louis Couperin,</i> Chanson Louis XIII. und Pavane	<i>François Francœur,</i> Sicilienne und Rigaudon
<i>Padre Martini,</i> Andantino	<i>K. v. Dittersdorf,</i> Scherzo
<i>Louis Couperin,</i> La Précieuse	<i>Luigi Boccherini,</i> Allegretto

*Alt-Wiener Tanzweisen:*

Nr. 1 Liebesfreud  
» 2 Liebesleid  
» 3 Schön Rosmarin

Jede Nummer n. 1.50 Hierzu Teuerungsaufschlag

VERLAG B. SCHOTT'S SÖHNE, MAINZ / LEIPZIG



# ALFRED MOFFAT

## Kompositionen für Violoncello und Klavier

### Op. 17. Klassische Stücke

	n.
No. 1. <i>Bach</i> , Sarabande (G-moll) . . . . .	— .60
2. <i>Mendelssohn</i> , Venetian. Gondel- lied (Fis-moll) . . . . .	— .60
3. <i>Mozart</i> , Ave verum . . . . .	— .60
4. <i>Rameau</i> , 2 Menuette . . . . .	— .60
5. <i>Chopin</i> , Cantabile (aus Op. 66) . . . . .	— .60
6. <i>Francoeur</i> , Sarabande (D) . . . . .	— .60
7. <i>Mozart</i> , Cantabile (F) . . . . .	— .60
8. <i>Mendelssohn</i> , Lied ohne Worte (Op. 19, No. 2) . . . . .	— .60
9. <i>Rossini</i> , Larghetto (C) . . . . .	— .60
10. <i>Leclair</i> , Sarabande (D-moll) . . . . .	— .60
11. <i>Gluck</i> , Arie aus „Orpheus“ . . . . .	— .60
12. <i>Mozart</i> , Minuet (aus der Haffner- Serenade) . . . . .	— .60
13. <i>Mendelssohn</i> , Melodie aus „Elias“ . . . . .	— .60
14. <i>Corelli</i> , Sarabanda (D-moll) . . . . .	— .60
15. <i>Mendelssohn</i> , Arioso aus „Elias“ . . . . .	— .60
16. <i>Mendelssohn</i> , Religioso aus „Paulus“ . . . . .	— .60
17. <i>Schubert</i> , Ständchen „Leise flehen“ . . . . .	— .60
18. <i>Händel</i> , Aria „Verdi prati“ . . . . .	— .60
19. <i>Pugnani</i> , Adagio sostenuto . . . . .	— .60
20. <i>Nardini</i> , Andante cantabile . . . . .	— .60
21. <i>Durante</i> , Aria . . . . .	— .60
22. <i>Tartini</i> , Adagio cantabile . . . . .	— .60
23. <i>Schubert</i> , Moment musical (Op. 94, 3) . . . . .	— .60
24. <i>Schumann</i> , Adagio (Op. 129) . . . . .	— .60
25. <i>Pergolese</i> , Le May . . . . .	— .60

### 12 Salonstücke

	n.
No. 1. Am Strande . . . . .	1.—
2. Romanze . . . . .	1.—
3. In der Hängematte . . . . .	1.—
4. Nocturne . . . . .	1.—
5. Cavatina . . . . .	1.—
6. Legende . . . . .	1.—
7. Liebeslied . . . . .	1.—
8. Im Nachen . . . . .	1.—
9. Schottische Weise . . . . .	1.—
10. Herbstlied . . . . .	1.—
11. Schlummerlied . . . . .	1.—
12. Der Traum . . . . .	1.—

### 12 leichte Stücke von berühmten Meistern

Heft I . . . . . 1.50

No. 1. <i>Händel</i> , Largo
2. <i>Mendelssohn</i> , Abendlied
3. <i>Weber</i> , Romanze
4. <i>Schubert</i> , Litanei
5. <i>Gluck</i> , Arioso
6. <i>Beethoven</i> , Gebet

Heft II . . . . . 1.50

7. <i>Schumann</i> , Brautlied
8. <i>Spohr</i> , Melodie
9. <i>Bach</i> , Menuet
10. <i>Händel</i> , Lento
11. <i>Mendelssohn</i> , Arie
12. <i>Schubert</i> , Adagio

Zu vorstehenden Preisen tritt der jeweilige Teuerungsaufschlag

Eigentum der Verleger

B. Schott's Söhne, Mainz, Leipzig, Bruxelles, Paris

Schott & Co., London W., 63 Conduit St. Regent St. Corner  
and 48 Great Marlborough Street

Printed in Germany